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CHARLES DILLINGHAM PRESENTS

MONTGOMERY AND STONE

IN A MUSICAL FANTASY

CHIN-CHIN

BOOK BY

ANNE CALDWELL AND R. H. BURNSIDE

LYRICS BY

ANNE CALDWELL

MUSIC BY

IVAN CARYLL

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Violet	.60	Love Moon	.60
The Gray Dove	.60	In January You May Love Mary	.60
Goodbye Girls, I'm Through	.60		

Vocal Score	2.00	Selection	1.00
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CHIN-CHIN

A Musical Fantasy

In Three Acts

Book by

Anne Caldwell & R. H. Burnside

Lyrics by

Anne Caldwell

COMPOSED BY

IVAN CARYLL

VOCAL SCORE, PRICE \$2.00



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Respectfully Dedicated
to
Mrs. Charles Dillingham
Ivan Caryll

Mr. Charles Dillingham
Presents
At the Globe Theatre, New York.

CHIN-CHIN

LIST OF CHARACTERS.

CHIN HOP LO.		
THE WIDOW.	}	
COOLIE		
CLOWN		
GENDARME.		David C. Montgomery
CHIN HOP HI	}	
PADEREWSKI		
VENTRILOQUIST		
MLLE FALLOFFSKI.		Fred A. Stone
GENDARME		
ALADDIN.		
ABANAZAR		Douglas Stevenson
CORNELIUS BOND		Charles T. Aldrich
TZU YUNG		R. E. Graham
LI-DRAGON FACE		Eugene Revere
RING MASTER.		Edgar Lee Hay
VIOLET BOND.		Charles Mast
GODDESS OF THE LAMP		Helen Falconer
WIDOW TWANKEY.		Belle Story
SEN-SEN.		Zelma Rawlston
FAN-TAN.		Juliette Day
SILVER RAY.		Violet Zell
MOON BLOSSOM		Marjorie Bentley
LILY PETAL		Lola Curtis
LOTUS LEAF		Evelyn Conway
CHERRY BLOOM		Hazel Lewis
LITTLE WING WU		Lorayne Leslie
LITTLE LEE TOY		Agnes McCarthy
THE FOUR BEARS		George Phelps
SPIRIT OF NEW YEAR.		Misses Breen
POPPY BUD.		Mildred Richardson
SPRING FLOWER		Eleanor St. Clair
WISTARIA		Tot Qualters
HONEYSUCKLE		Margaret St. Clair
		Lillian Rice

ACT I

Scene I - The Toy Bazaar
Scene II - The Way To The Tea Shop
Scene III- The Tea Shop

ACT II

Scene I - The Palace Terrace
Scene II - Outside The Dressing Tent
Scene III- Inside The Circus

ACT III

Scene - In The Park

Staged By R. H. BURNSIDE.
Musical Director W. E. MACQUINN.

CHIN-CHIN

Act I.

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Act I.

No 1.

OPENING CHORUS.

Words by
ANNE CALDWELL

Music by
IVAN CARYLL.

Allegro moderato.

Piano.

Allegro moderato.

f *cresc.* *ff*

SOPRANO. *f*
Hur - rah! — Hur - rah! — How

TENOR. *f*
Hur - rah! — Hur - rah! — How

BASS. *f*
Hur - rah! — Hur - rah! — How

f

CHO.
glad we are to be out a - gain, We are — we are — So

glad we are to be out a - gain, We are — we are — So

glad we are to be out a - gain, We are — we are — So

CHO. hap - py to sing and shout a - gain, We've been up - on the
 hap - py to sing and shout a - gain, We've been up - on the
 hap - py to sing and shout a - gain, We've been up - on the

CHO. must - y shelves, Till we hard - ly can move our-selves, All our wigs and
 must - y shelves, Till we hard - ly can move our-selves, All our wigs and
 must - y shelves, Till we hard - ly can move our-selves, All our wigs and

CHO. nos - es dust - y, All our joints and voic - es rust - y, Now we are out!
 nos - es dust - y, All our joints and voic - es rust - y,
 nos - es dust - y, All our joints and voic - es rust - y,

Let us fro - lic a - bout!

CHO. Now we are out! Let us fro - lic a - bout!

Now we are out! Let us fro - lic a - bout!

crisp.

Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

CHO. Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

laugh, and shout, We are so glad.

CHO. laugh, and shout,

laugh, and shout,

mf

CHO.

So glad!

So glad!

CHO.

glad! So glad!

So glad!

cresc.

CHO.

f glad! mad! glad! mad!

glad! mad! glad! mad!

glad! mad!

ten.

glad! So aw - ful - ly glad to be

glad! So aw - ful - ly glad to be

glad! So aw - ful - ly glad to be

ff

out!

out!

out!

Meno mosso.

f

dim.

TIN SOLDIERS.

Lit - tle tin bu - gles we blow with pride, Ta ra ta ta ta ta ta ta!

mf

SOL. 

Lit-tle tin hors-es we gai-ly ride, gal-lop on, gal-lop on, gal-lop on!

cresc. *f*

SOL. 

His-tor-y he-roes have hearts of gold; Ta ra ta ta ta ta ta ta!

mf

SOL. 

On-ly a half of the truth is told, Lit-tle tin hearts may be just as bold, gal-lop

mf *cresc.* *f*

SOL. 

on, gal-lop on, gal-lop on, huz-za! Gal-lop on, gal-lop on, gal-lop on!

ff

Allegretto.

First system of piano accompaniment for 'Dutch Dolls'. It consists of four staves. The first two staves are for the right and left hands, respectively, in 2/4 time. The first staff begins with a forte (*f*) dynamic and features a rapid sixteenth-note arpeggiated pattern in the right hand. The second staff has a mezzo-forte (*mf*) dynamic. The third and fourth staves continue the accompaniment, with the third staff marked *dim.* and *mf*, and the fourth staff marked *f* and *crisc.*

DUTCH DOLLS.

Dain - ty Dutch dolls, We are such dolls, As one sel - dom sees,

Second system of the piece, featuring a vocal melody and piano accompaniment. The first staff is the vocal line, with the lyrics: "On the Boompjes, By the Zuy-der-zee, Romp the chil-dren we were made to please,". The second staff is the piano accompaniment, marked *crisc.* The third and fourth staves continue the piano accompaniment.

DOLLS.

We can walk, And we can talk, And we can bow to you,

mf

DOLLS.

Make our chat-ter-ing Al-ways flat-ter-ing, Just as the live dolls

FRENCH & ORIENTAL DOLLS.

DOLLS.

do. We say "Pa-pa," We say "Mam-ma," With a spright-ly air,—

mf

DOLLS.

We're the "Oh-you-beau-ti-ful dolls," The dolls be-yond com-pare. We

mf

DOLLS

say "Pa - pa," we say "Mam - ma," With a spright - ly

DOLLS

air, - We're the "Oh - you - beau - ti - ful dolls," The dolls be - yond com -

DOLLS

- pare. Doll ba - by dolls, the ba - by doll dolls, "Pa - pa!" "Mam -

rall. *a tempo*

mf rall. *a tempo*

DOLLS

- ma!" The dolls be - yond com - pare.

a tempo

Moderato.

mf *rall.*

TIN SOLDIERS.
TENORS.

Pret - ty Pa - ris la - dy, Blonde Bisque maid - ie I have seen you on the shelf

BASSES.

Pret - ty Pa - ris la - dy, Blonde Bisque maid - ie I have seen you on the shelf

mf *dim.*

DOLLS.

SOL.

op - po-site to mine -

I can-not de-ny, sir That your eye, sir,

op - po-site to mine -

mf *dim.*

DOLLS.

Winked a - cross the shop at me with a wink di - vine.

TIN SOLDIERS.
TENORS.

Mil - i - ta - ry ar - dour Makes it hard - er To con - ceal our pas - sion as we

BASSES.

Mil - i - ta - ry ar - dour Makes it hard - er To con - ceal our pas - sion as we

DOLLS.

SOL. gaze a - cross the store - Now that you are clo - ser, You must know sir,

gaze a - cross the store -

cresc. *dim.* *mf*

DOLLS.

Mil - i - ta - ry he - roes are the ones we most a - dore.

DOLLS. Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

SOL. Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

DOLLS. Pa - ra - dise, But don't for - get your - self, dear,

SOL. Pa - ra - dise, But don't for - get your - self, dear,

Pa - ra - dise, But don't for - get your - self, dear,

DOLLS. When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

SOL. When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

DANCE.

[illegible][illegible]

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth notes. The melody is simple and catchy, with a chorus that repeats. The score includes a key signature change from one flat to two flats (B-flat and E-flat) for the chorus. The piano part has a 'ff' (fortissimo) marking. The score is written in a traditional, handwritten style with various musical notations such as slurs, ties, and dynamic markings.

No 2.

DUET.—(Sen-Sen, Tzu-Yung.) and CHORUS.

"SHOPPING IN THE ORIENT"

Words by
ANNE CALDWELL.

Music by
IVAN CARYLL.

Allegretto.

Piano

f

marcato

cresc.

loco

The musical score is written for piano and features four systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The first system is marked 'Allegretto.' and 'Piano' with a forte 'f' dynamic. The second system introduces a 'marcato' tempo change. The third system continues the piece. The fourth system features a 'cresc.' (crescendo) marking and ends with a 'loco' section indicated by a dashed line and a key signature change to two flats (E-flat major or C minor). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

mf SEN-SEN.

1. Shop - ping in the O - ri - ent Is a sin - gu - lar e -
 2. When a fel - low comes to buy, We ap - proach with down - cast

SEN. - vent.
 eye.
 SOPRANO. 6 CHINESE SHOP GIRLS.

TENOR.

6 CLERKS.

BASS.

We can tell, ve - ry well, How the
 Mak - ing sure, to al - lure, Tod - dle

We can tell, ve - ry well, How the
 Mak - ing sure, to al - lure, Tod - dle

We can tell, ve - ry well, How the
 Mak - ing sure, to al - lure, Tod - dle

cresc. *f*

SEN. In this most u - nique ba - zaar
Man - dar - in, say can you see

yen, how the yen are spent.
up, tod-dle up, de - mure.

CHO. yen, how the yen are spent.
up, tod-dle up, de - mure.

yen, how the yen are spent.
up, tod-dle up, de - mure.

sfz dim.

6 GIRLS. TZU-YUNG.

SEN. Slaves to your command We are Let me see your pret - ty face, dear, All I
An - y thing you like Tee hee There's but one thing I should care for That is

simile

TZU. want is one em - brace, dear (SEN-S.) You show - ee how? (TZU-Y.) Right here and now!
not on sale, and there - fore (TZU-Y.) I'll go my way (SEN-S.) What is it pray?

p *rall.*

Meno mosso.

6 GIRLS.

TZU.

p Hold - ee tight!
Kiss-ie kiss-ie kis!

p Al - lee lite!
Li-kee li-kee this!

mf *rit.*

SEN-SEN. Tempo.

Pret-ty lit - tle, chin-ty lit - tle

a tempo

Yum-my, yum-my, yum-my, yum-my yum!
Yum-my, yum-my, yum-my, yum-my yum!

Yow!
Yow!

Yow!
Yow!

Tempo.

*mf a tempo cresc.**sfz**mf*

SEN.

girls are we, Sweet as a treat from a gin - ger jar.

SEN. Ching a ling, ching a ling chip, chip, chip, Five lit - tle belles in a

SEN. chi - na shop. Dream - y lit - tle, cream - y lit - tle maids like these,

SEN. Bound to at - tract a young chi - nese. Ching a ring, bring a ring,

SEN. or you'll miss Pink lit - tle, chink lit - tle kiss, kiss, kiss!

CHO. Pink - y lit - tle chink - y lit - tle girls are we, Sweet as a treat from a

CHO. Pink - y lit - tle chink - y lit - tle girls are they, Sweet as a treat from a

Pink - y lit - tle chink - y lit - tle girls are they, Sweet as a treat from a

gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a

CHO. gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a

gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a

CHO. chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,

chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,

chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,

CHO.

Bound to at-tract a young chi - nee. Ching a ring, bring a - ring,

Bound to at-tract a young chi - nee. Ching a ring, bring a ring,

Bound to at-tract a young chi - nee. Ching a ring, bring a ring,

CHO.

1. or you'll miss Pink lit - tle, chink lit - tle kiss, kiss, kiss! kiss, kiss, kiss!

2. or you'll miss Pink lit - tle, chink lit - tle kiss, kiss, kiss! kiss, kiss, kiss!

or you'll miss Pink lit - tle, chink lit - tle kiss, kiss, kiss! kiss, kiss, kiss!

DANCE.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system shows a melodic line in the right hand and a supporting bass line in the left hand. The second system introduces a *dim.* (diminuendo) marking in the right hand, followed by a *mf* (mezzo-forte) marking. The third system features a *cresc.* (crescendo) marking in the right hand. The fourth system begins with a *ff* (fortissimo) marking in the left hand. The fifth system continues with a *ff* marking in the right hand. The sixth system concludes the piece with a final cadence.

Song (Chin-Hop-Hi, and Chin-Hop-Lo.)

Nº 3.

"A Chinese Honeymoon"

Words by
BRYAN & WILLIAMS

Music by
IVAN CARYLL

Moderato

The musical score is written for piano and voice. The piano part begins with a *mf* dynamic and a *Moderato* tempo. The key signature has one flat (B-flat), and the time signature is 2/4. The vocal part enters with three verses of lyrics. The piano accompaniment consists of chords and single notes in both hands.

1. We're Slaves of young Al - ad - dm's lamp Our
 2. The Bride-groom called the Bride his Queen He
 3. The wed - ding gifts were weird and strange A

pre - sent mas - ter is a seamp Old Ab - a - na - zar
 crowned her with a soup tu - reen She took a de - mi -
 do - zen flat - irons and a range An iron - ing board, some

mf

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we must mind, Un - til that ma - gie lamp we find. Last
tasse at that, And made it fit him like a hat. To
starch and soap, A ring - er and a pul - ley rope. They

night on mis - chief bent, At his com - mand we went, To
start that wed - ding nice, We threw old shoes and rice, The
got in state-room C, As mush - y as could be, The

in - ter - rupt the hon - ey - moon, Of two fond hearts who wed at noon.
Bridegrooms fa - ther threw a shoe. He left his right foot in it, too.
bride was mush - y as the groom It was a Chi - nese mush - y - room.

CHORUS

1. On that Chi - nese Hon - ey - moon In the month of June,
2. On that Chi - nese Hon - ey - moon In the month of June,
3. On that Chi - nese Hon - ey - moon In the month of June,

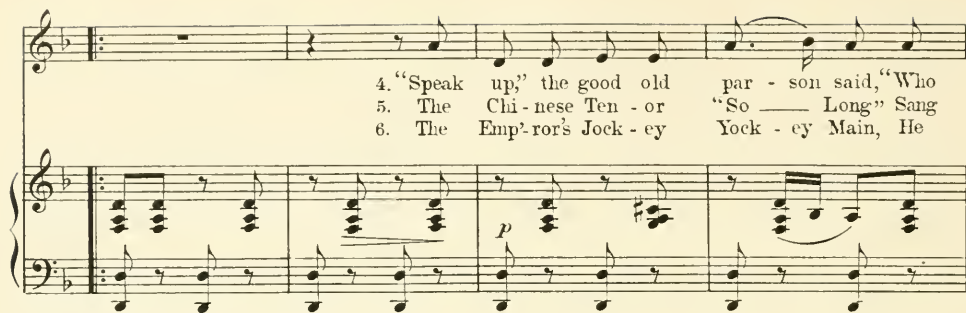
While the Chi - nese fid - dles Chimed a Chi - nese tune.
 While the Chi - nese fid - dles Chimed a Chi - nese tune.
 While the Chi - nese fid - dles Chimed a Chi - nese tune.

Through our mas - ter's wick - ed ma - gie, Joy turned in - to
 Slant - eyed Ma - sons, Elks and Ea - gles, Kicked them with their
 When an en - gine wrecked the di - ner, They made love in

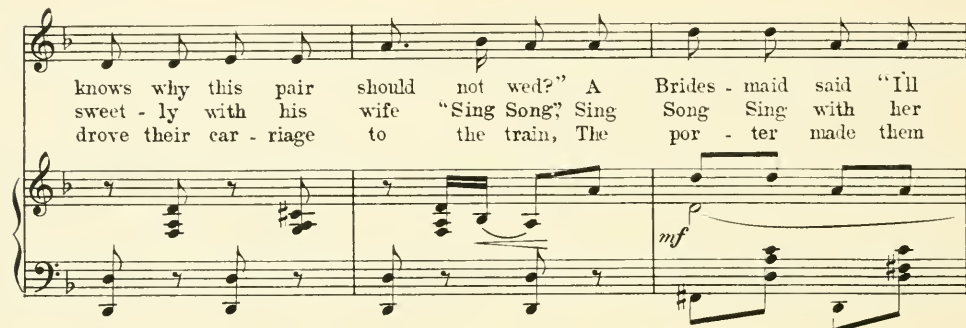
1st & 2nd
 sor - row tra - gie, On that Chi - nese Hon - ey - moon. —
 wood - en Re - gals, On that Chi - nese Hon - ey - moon. —
 brok - en chi - na, On that Chi - nese Hon - ey -

cresc. *mf*

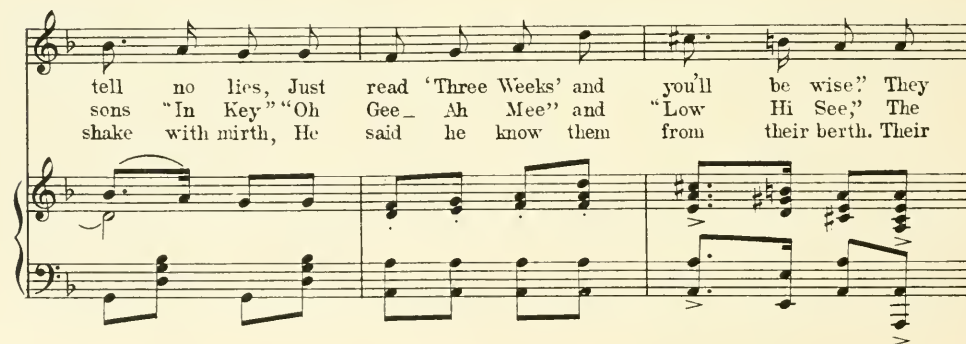
3rd
 - moon.



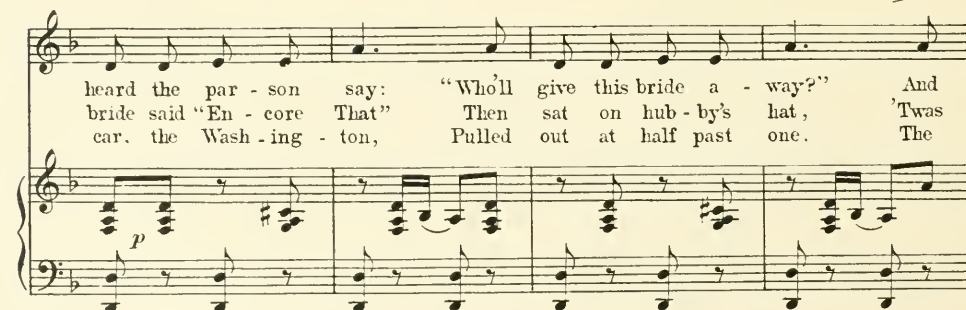
4. "Speak up," the good old par - son said, "Who
5. The Chi - nese Ten - or "So — Long" Sang
6. The Emp^rror's Jock - ey Yock - ey Main, He



knows why this pair should not wed?" A Brides - maid said "I'll
sweet - ly with his wife "Sing Song? Sing Song Sing with her
drove their car - riage to the train, The por - ter made them



tell no lies, Just read 'Three Weeks' and you'll be wise? They
sons "In Key" "Oh Gee - Ah Mee" and "Low Hi See," The
shake with mirth, He said he know them from their berth. Their



heard the par - son say: "Who'll give this bride a - way?" And
bride said "En - core That" Then sat on hub - by's hat, 'Twas
car. the Wash - ing - ton, Pulled out at half past one. The

then they heard the old bride shriek I'll shoot the first six men who speak.
in his lap, he could not clap, He had to waive his hand - i - cap.
bride groom wrecked the train at nine, He had a wash-out on the line.

CHORUS.

4. On that Chi - nese Hon - ey - moon In the month of June,
5. On that Chi - nese Hon - ey - moon In the month of June,
6. On that Chi - nese Hon - ey - moon In the month of June,

While the Chi - nese fid - dles Chimed a Chi - nese tune.
While the Chi - nese fid - dles Chimed a Chi - nese tune.
While the Chi - nese fid - dles Chimed a Chi - nese tune.

Not a sol - i - tar - y doubt - er, Dares to say a
 Ev - ry sing - ing in - sti - tu - tion, Praised the sing - ers
 Blush - ing Brides-maids came a sneak - in' Por - ter yelled "This

4th & 5th

thing a - bout her, On that Chi-nese Hon-ey - moon. —
 ex - e - cu - tion, On that Chi-nese Hon-ey - moon. —
 car for Pek - in', On that Chi-nese Hon-ey -

cresc. *f* *mf*

6th

- moon. —

NO 4.

PEKIN MARCH (CHORUS.)

"CHIPPER CHINA CHAPS"

Words by
ANNE CALDWELL.Music by
IVAN CARYLL.

Allegretto moderato.

Dialogue

Piano. *p*

CHO.

p

Chip - per Chi - na chap, Pret - ty maid of Pe - kin,

Chip - per Chi - na chap, Pret - ty maid of Pe - kin,

Chip - per Chi - na chap, Pret - ty maid of Pe - kin,

CHO.

Eyes that are bright and black, black, black Gleam on ev - 'ry side,

Eyes that are bright and black, black, black Gleam on ev - 'ry side,

Eyes that are bright and black, black, black Gleam on ev - 'ry side,

CHO.

For it is the week in Which jol - ly feast we spread.

For it is the week in Which jol - ly feast we spread.

For it is the week in Which jol - ly feast we spread.

GRASS.

CHO. *mf*

Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,

Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,

Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,

CHO.

Sharp on the pave - ment clack, clack, clack; Trick - y lit - tle pig - tails,

Sharp on the pave - ment clack, clack, clack; Trick - y lit - tle pig - tails,

Sharp on the pave - ment clack, clack, clack; Trick - y lit - tle pig - tails.

CHO. *cresc.*

Worn by big males Or - na - ment an O - ri - en - tal back.

Worn by big males *cresc.* Or - na - ment an O - ri - en - tal back.

Worn by big males *cresc.* Or - na - ment an O - ri - en - tal back.

cresc.

CHO. Roast pig, roast pig. Soon will groan up - on the ta - ble Chop suey, chop suey.

Roast pig is fine Chop suey, for

Roast pig is fine Chop suey. for

CHO. Eat as much as we are a - ble— Hop - toy, hop - toy we re - fuse, — un - less we

mine. Hop - toy, hop - toy we re - fuse, — un - less we

mine. Hop - toy, hop - toy we re - fuse, — un - less we

CHO. have the blues — a thing we nev - er use — We come from Hong Kong. Hong Kong.

have the blues — a thing we nev - er use — From far Hong

have the blues — a thing we nev - er use — From far Hong

CHO.

Ci - ty ev - er de - mo - cra - tic Shan Tung, Shan Tung, Glo - ry of the A - si - a - tic
Kong, And from Shan Tung
Kong, And from Shan Tung

CHO.

From fair Hang Chow far a way To have a hap - py ho - li - day.
From fair Hang Chow far a way To have a hap - py ho - li - day.
From fair Hang Chow far a way To have a hap - py ho - li - day.

CHO.

Roast pig, roast pig, Soon will groan up - on the ta - ble, Chop suey, chop suey,
Roast pig is tine, Chop suey for
Roast pig is tine, Chop suey for

CHO.

Eat as much as we are a - ble - Hop - toy, hop - toy we re - fuse - un - less we
mine Hop - toy, hop - toy we re - fuse - un - less we
mine Hop - toy, hop - toy we re - fuse - un - less we

have the blues - a thing we nev - er use - We come from Hong Kong, Hong Kong.
have the blues - a thing we nev - er use - From far Hong
have the blues - a thing we nev - er use - From far Hong

Ci - ty ev - er de - mo - cra - tic, Shan Tung, Shan Tung, Glo - ry of the A - si - a - tic,
Kong, And from Shan Tung,
Kong, And from Shan Tung,

From fair Hang Chow far a - way — To have a hap - py ho - li - day.

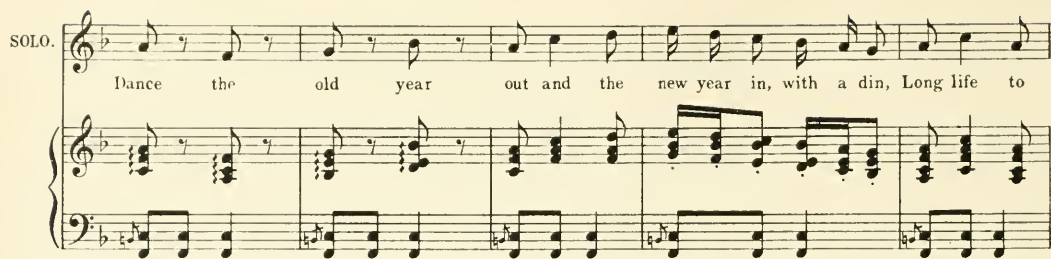
CHO. From fair Hang Chow far a - way — To have a hap - py ho - li - day.

From fair Hang Chow far a - way — To have a hap - py ho - li - day.

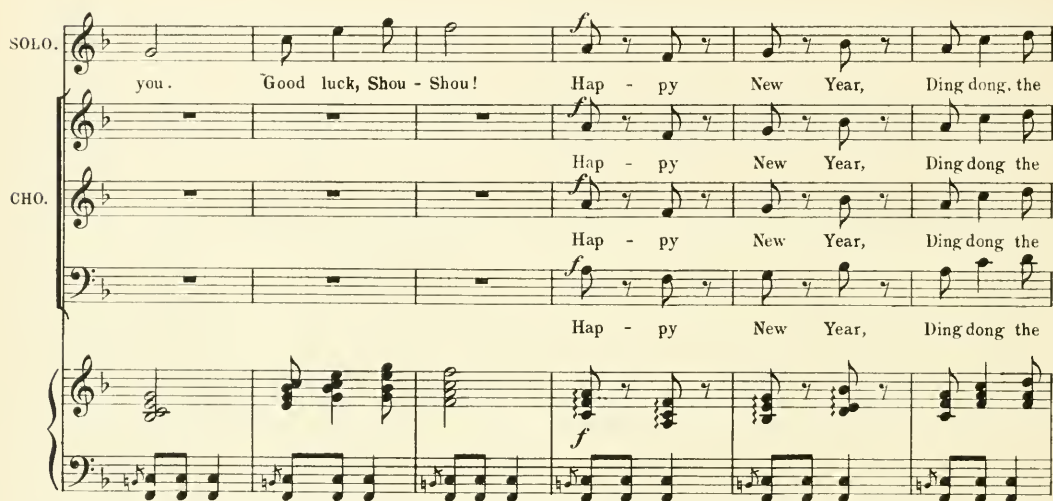
Uitesso tempo.

Hap - py New Year, Ding - dong, the

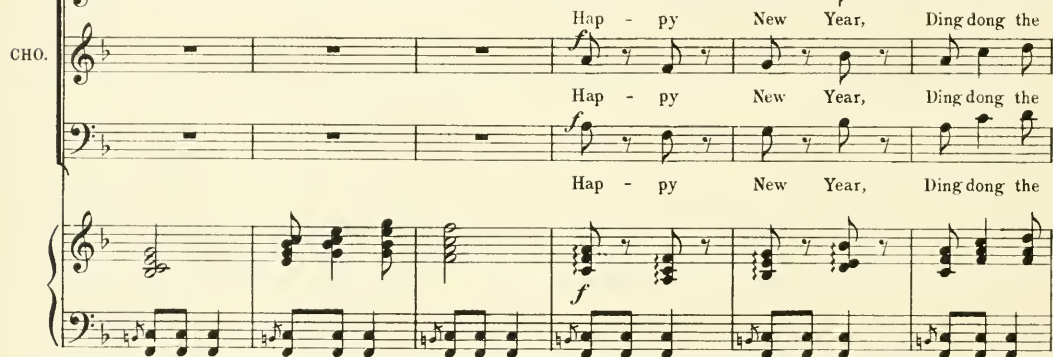
SOLO. Chi-na Tong dinner gong Calls to each here "Good luck, long life" to the Man-da-ri-n who

SOLO. 


Dance the old year out and the new year in, with a din, Long life to

SOLO. 

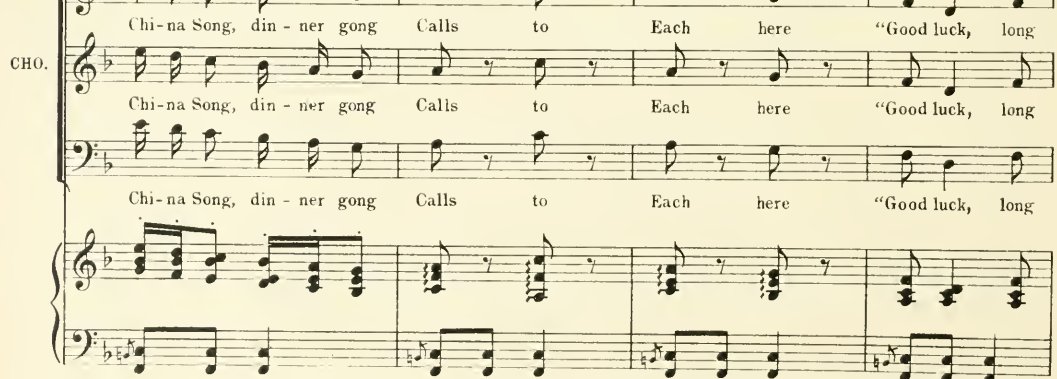
you. Good luck, Shou - Shou! Hap - py New Year, Ding dong, the

CHO. 

Hap - py New Year, Ding dong the

SOLO. 

Chi-na Song, din - ner gong Calls to Each here "Good luck, long

CHO. 

Chi-na Song, din - ner gong Calls to Each here "Good luck, long

SOLO.  life' to the Man - da - rin who Dance the old year out and the

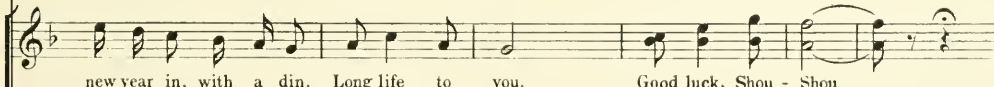
CHO.  life' to the Man - da - rin who Dance the old year out and the

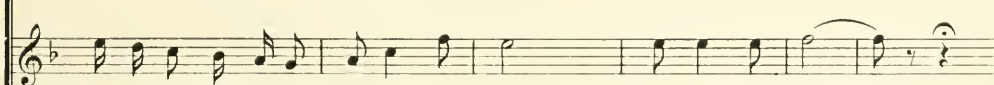
 life' to the Man - da - rin who Dance the old year out and the

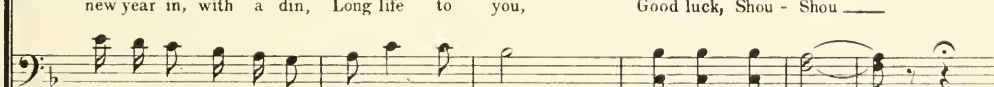
 life' to the Man - da - rin who Dance the old year out and the



SOLO.  new year in, with a din, Long life to you, Good luck, Shou - Shou ____

 new year in, with a din, Long life to you, Good luck, Shou - Shou ____

CHO.  new year in, with a din, Long life to you, Good luck, Shou - Shou ____

 new year in, with a din, Long life to you, Good luck, Shou - Shou ____



L'istesso tempo

CHO.

Roast pig, Roast pig, Roast pig is

Soon will groan up - on the ta - ble Chop suey, Chop suey, gine Chop suey for

gine Chop suey for

CHO.

Eat as much as we are a - ble Hop - toy, hop - toy We re - fuse — un - less we

mine Hop - toy, hop - toy We re - fuse — un - less we

mine Hop - toy, hop - toy We re - fuse — un - less we

have the blues — a thing we ne - ver use — We come from Hong Kong, Hong Kong.

have the blues — a thing we ne - ver use — From far Hong

have the blues — a thing we ne - ver use — From far Hong

Ci - ty ev - er dem - o - cra - tic Shan Tung, Shan Tung.

Kong And from Shan

Kong And from Shan

CHO. Gla - ry of the A - si - a - tic From fair Hang Chow,
Tung From fair Hang Chow,
Tung From fair Hang Chow,

CHO. far a - way, To have a hap - py hol - i - day.
far a - way, To have a hap - py hol - i - day.
far a - way, To have a hap - py hol - i - day.

CHO. Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and
Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and
Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and

CHO.

black, black, black Gleam on ev' - ry side, For it is the week in *dim.*
 black, black, black Gleam on ev' - ry side, For it is the week in *dim.*
 black, black, black Gleam on ev' - ry side, For it is the week in *dim.*

CHO.

Which jol - ly feast we spread, Fun - ny lit - tle feet, *mf*
 Which jol - ly feast we spread, Fun - ny lit - tle feet, *mf*
 Which jol - ly feast we spread, Fun - ny lit - tle feet, *mf*

CHO.

Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack, *dim.*
 Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack, *dim.*
 Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack, *dim.*

CHO. Trick - y lit - tle pig - tails, Worn by big males,

Trick - y lit - tle pig - tails, Worn by big males,

Trick - y lit - tle pig - tails, Worn by big males,

p

CHO. Or - na - ment an O - ri - en - tal back.

Or - na - ment an O - ri - en - tal back.

Or - na - ment an O - ri - en - tal back.

dim.

pp

ppp

Goodbye Girls, I'm Through.

Words by
JOHN GOLDEN

Song (Aladdin) and Girls

Musie by
IVAN CARYLL

Moderato

The piano introduction is in G minor, 2/4 time, marked *Moderato*. It begins with a treble clef and a bass clef. The treble staff starts with a half rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The bass staff starts with a half rest, followed by a quarter note G3, a quarter note F#3, and a quarter note E3. The music continues with a series of chords and single notes, including a *mf* (mezzo-forte) section and a *f* (forte) section.

Aladdin

The vocal introduction for Aladdin is in G minor, 2/4 time. It begins with a treble clef and a bass clef. The treble staff starts with a half rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The bass staff starts with a half rest, followed by a quarter note G3, a quarter note F#3, and a quarter note E3. The music continues with a series of chords and single notes, including a *p* (piano) section.

I'm the hap-piest Lad in all the Flow-ry King-dom A
I have oft-en read in po-ems and ro-man-ces That

Mi-ra-cle has come in-to my life I've
some day in some way, if we but wait The

The first verse of the song is in G minor, 2/4 time. It begins with a treble clef and a bass clef. The treble staff starts with a half rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The bass staff starts with a half rest, followed by a quarter note G3, a quarter note F#3, and a quarter note E3. The music continues with a series of chords and single notes, including a *p* (piano) section.

seen the Girl I've ev-er sought The Girl of whom I've ev-er thought The
one we seek both far and wide The one for whom we've ev-er sighed Will

The second verse of the song is in G minor, 2/4 time. It begins with a treble clef and a bass clef. The treble staff starts with a half rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The bass staff starts with a half rest, followed by a quarter note G3, a quarter note F#3, and a quarter note E3. The music continues with a series of chords and single notes, including a *cresc.* (crescendo) section.

i - dead one, I mean to make my wife. Of
come to us 'tis so de - creed by fate. And

mf

course I've dal - lied in the path of Flow - ers Where
so it's all come true as in a sto - ry A

p

Lo - tus lips and al - mond eyes are fine Like
Yan - kee Princ - ess like the gold - en sun Has

ev - 'ry oth - er lad I've wast - ed hours But
ris - en in my sight in all her glo - ry And

mf

now the straight and nar - row path for mine. And
now there'll nev - er be an - oth - er one. And

so I say, with - out a sigh, For the girls I've known in the
so I say, with - out a sigh, For the girls I've known in the

days gone by Good - Bye Girls, I'm through. Each Girl that I have
days gone by Good - Bye Girls, I'm through. Each Girl that I have

met I say Good - Bye to you With -
Good - Bye!

out the least re - gret I've done with all flir -

ta - tion You've no more fas - ci - na - tion There's but

cres *cen* *do*

one to whom I'm true Good - Bye Girls, Good -

Good - Bye Boy

Bye - Girls, I'm through. through.

Good - Bye Boy, to

mf *f*

Good - Bye

you Each girl that he has met He says Good-Bye he's

This system contains the first four measures of the song. The vocal line begins with a whole note 'Good - Bye' on a half rest, followed by a quarter note 'you' and a half note 'Each girl that he has met'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Good - Bye

Good - Bye I'm done with all flir -

through with - out the least re - gret He's done with all flir -

This system contains measures 5 through 8. The vocal line continues with 'Good - Bye' on a half rest, followed by 'Good - Bye I'm done with all flir -' and 'through with - out the least re - gret He's done with all flir -'. The piano accompaniment continues with similar rhythmic patterns.

ta - tion You've no more fas - ei - na - tion There's but one to whom I'm

ta - tion We've no more fas - ci - na - tion There's but one to whom he's

This system contains measures 9 through 12. The vocal line features the lyrics 'ta - tion You've no more fas - ei - na - tion There's but one to whom I'm' and 'ta - tion We've no more fas - ci - na - tion There's but one to whom he's'. The piano accompaniment includes some chromatic movement in the bass line.

true Good-Bye Good-Bye Girls, I'm through.

true Good-Bye Boy Good-Bye Boy He's through.

This system contains measures 13 through 16, ending the piece. The vocal line concludes with 'true Good-Bye Good-Bye Girls, I'm through.' and 'true Good-Bye Boy Good-Bye Boy He's through.'. The piano accompaniment ends with a final chord and a fermata.

CHORUS.

NO. 6.

"IN AN ORIENTAL WAY"

Words by
ANNE CALDWELL.Music by
IVAN CARYLL.Moderato. $\text{♩} = 108$.

Piano.

Here to-day In a se-mi O-ri-en-tal way To a tune that's Tan-go -
 Here to-day In a se-mi O-ri-en-tal way To a tune that's Tan-go -
 Here to-day In a se-mi O-ri-en-tal way To a tune that's Tan-go -

CHO. - ese we sway In at-tire that we ad-mire In Man-chu-ria!

CHO. Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic

CHO. is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!

CHO.

mf

Tan - go tea _____ how en-tranc-ing, Tan - go tea _____ while the danc-ing

mf

Tan - go teas en - trance _____

mf

Tan - go teas en - trance _____

CHO.

To a strain so swift and strong
whirls a - long _____ To a strain so strong _____ As with fin - gers

All _____ who dance _____

All _____ who dance _____

CHO.

cresc.

And an arm a - round each waist _____ we are glid-ing
in - ter - laced _____ we are glid-ing, words are said by

In - ter - laced each arm and waist sweet

In - ter - laced each arm and waist sweet

cresc.

Soft words are said by lips that are red, *dim.* *mf* *cresc.*

lips. by lips that are red, Whose sweets were made to taste.

CHO. lips so red, Whose sweets were made to taste.

lips so red, Whose sweets were made to taste.

swing a - long in the fash - ion. Swing a - long 'tis the pas - sion

CHO. swing a - long, glad hour

swing a - long, glad hour

So enjoy the ma - gic pow'r.

of the hour with a ma - gic pow'r.

CHO. ma - - - - - gic pow'r.

ma - - - - - gic pow'r.

b cresc.

ff.

For in years — still to come, we may not know a - gain — mys-tic pas-sion that is

CHO. *ff.*

For in years — still to come, we may not know a - gain — mys-tic pas-sion that is

ff.

For in years — still to come, we may not know a - gain — mys-tic pas-sion that is

all but pain — won-drous plea-sure we may long for, all in vain.

CHO.

all but pain — won-drous plea-sure we may long for, all in vain.

all but pain — won-drous plea-sure we may long for, all in vain.

f

Here to - day — In a se - mi O - ri - en - tal way — To a tune that's Tan-go -

CHO. *f*

Here to - day — In a se - mi O - ri - en - tal way — To a tune that's Tan-go -

Here to - day — In a se - mi O - ri - en - tal way — To a tune that's Tan-go -

CHO. - ese we sway In at-tire that we ad-mire In Man-chu-ria!

CHO. Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic

CHO. is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!

Moderato. ♩ = 120.



MOON BLOSSOM.

1. Once on a time in Per - sia far,
 2. So, if your sweet - heart you would please,

GIRLS.

1. Per - sia far.
 2. You would please.

M. B.
 There lived a po - et named O - mar.
 Take her to dance at Tan - go teas.

8. G.
 Named O - mar,
 Tan - go teas.



I.Blm.

He had a jug be - neath the bough, Love, with a loaf of bread,
That she's the on - ly "Tan - go she" Swear on your Tan - go life.

sfz *mf*

I.Blm.

Love in a shop's the real thing to now - With tea and cake in -
Soon she will pro - mise you to be Your lit - tle Tan - go

sfz *cresc.*

I.Blm.

- stead.
wife. Oo - long, Hy - son,

Gls.

1.&2. Come a - long and sing a song, come a - long and sing a song.

I.Blm.

Sou-chong, Pe - koe! Won't you have a cup of tea,

Gls.

Cup of tea

mf

M.Blm. here with me. I'll put the su-gar in. You can pay the toll.

M.Blm. Shall I give you five or six, When your eyes do naugh-ty tricks

M.Blm. I lose count and give you all the su-gar in the bowl.

CHO. Won't you have a cup of tea, cup of tea, Here with me,
 Won't you have a cup of tea, cup of tea, Here with me,
 Won't you have a cup of tea, cup of tea, Here with me,

I'll put the su - gar in, You can pay the toll; Shall I give you

I'll put the su - gar in, You can pay the toll; Shall I give you

I'll put the su - gar in, You can pay the toll; Shall I give you

five or six, When your eyes do naugh-ty tricks, I lose count, and give you all the

five or six, When your eyes do naugh-ty tricks, I lose count, and give you all the

five or six, When your eyes do naugh-ty tricks, I lose count, and give you all the

su - gar in the bowl. 1. 2. bowl.

su - gar in the bowl. bowl.

su - gar in the bowl. bowl.

DANCE.

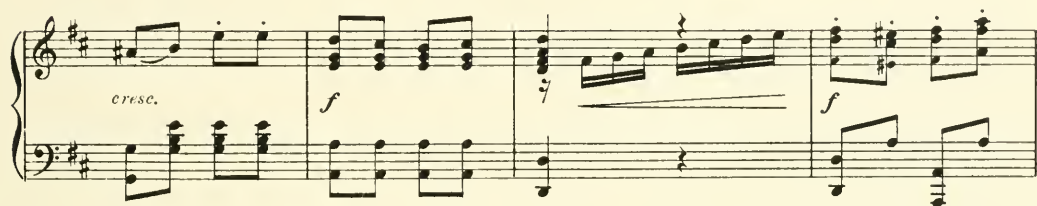
First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The piece begins with a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*.

Second system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The piece continues with a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*.

Third system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The piece continues with a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*.

Fourth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The piece continues with a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*.

Fifth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The piece continues with a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*. The first measure of the treble staff contains a piano introduction marked *mf*. The bass staff has a piano introduction marked *mf*.



"Violet"

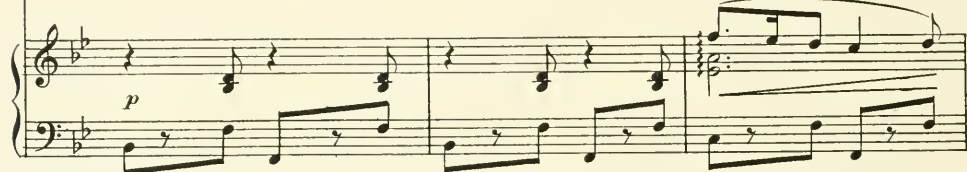
Words by
ANNE CALDWELLMusic by
IVAN CARYLLNº 7.

Allegretto



GODDESS.

1. There is a love - ly land, far, far a - way, Beau - ti - ful Isle of
 2. Heed not the flaunt - ing of sun - flow - ers bold, Long - ing to be ear -



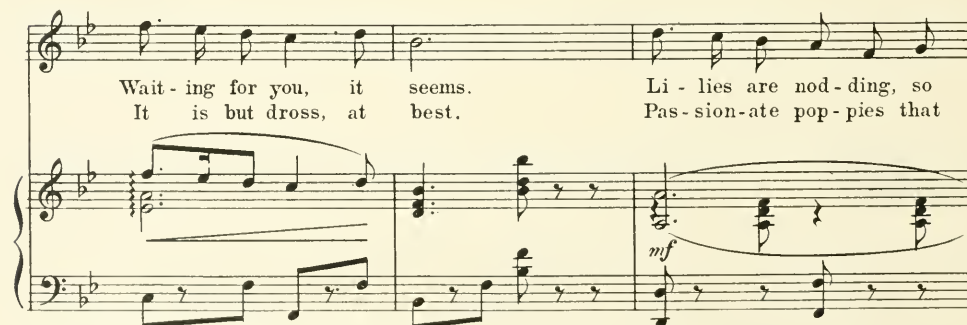
Dreams;
 essed;

There is a gar - den, all bloom - ing and gay,
 Heed not the taunt - ing of daf - fo - dil gold,



Wait - ing for you, it seems.
 It is but dross, at best.

Li - lies are nod - ding, so
 Pas - sion - ate pop - pies that



state - ly and tall, Pan - sies of sun - set hues;
 flame with a fire. Slum - ber - ing sen - ses wake;

But if you lin - ger to pluck from them all, One lit - tle blos - som choose. —
 But there is death in their crim - son de - sire, So pass them by and take. —

Tempo di Valse.

Vio - let, Vio - let, shade of the sky a - bove; —

Sweet lit - tle po - sy, blooming for you In a gar - den full of love; —

Vio - let, Vio - let, Oth-ers may call you, yet. Choose for your-

mf

self a-lone. Keep for your, ve-ry own Dear lit-tle Vi-o - let. let.

cresc. f *cresc. f*

SOLO

Ah! _____

ALADDIN

Vio - let, Vio - let, shade of the sky a - bove; _____

SOPRANO

Vio - let, Vio - let, shade of the sky a - bove; _____

TENOR

Vio - let, Vio - let, shade of the sky a - bove; _____

BARITONE

Vio - let, Vio - let, shade of the sky a - bove; _____

mf

Solo.

Ala.

Cho.

sweet lit-tle po - sy, bloom-ing for you In a gar - den full of

sweet lit-tle po - sy, bloom-ing for you In a gar - den full of

sweet lit-tle po - sy, bloom-ing for you In a gar - den full of

cresc.

Solo.

Ala.

Cho.

love; Vio - let, Vio - let, Oth - ers may

love; Vio - let, Vio - let, Oth - ers may

love; Vio - let, Vio - let, Oth - ers may

mf

Solo. *cresc.*
Ah!

Ala.
call you yet. Choose for your - self a - lone, Keep for your

Cho.
call you yet. Choose for your - self a - lone, Keep for your

Solo. *f*
Ah!

Ala.
ve - ry own Dear lit - tle Vi - o - let!

Cho.
ve - ry own Dear lit - tle Vi - o - let!

cresc. *f*

N^o 8.

DUET.— (Aladdin and Violet.)

Words by
ANNE CALDWELL.

“THE MULBERRY TREE”

Music by
IVAN CARYLL

Moderato.

Piano.

ff

mf

mf

p

mf

(ALADDIN.) 1. There's a
(VIOLET.) 2. Al- though

sto - ry old - en, of a maid Who would go a - stray - ing,
ra - ther stu - pid I ap - pear I can tell when Cu - pid

through the shade, With a for - eign lov - er, (how ab -
hov - ers near; And if he will aid me, when I

-surd!) For when he spoke, she could not un - der - stand a
try. Per - haps I'll learn to speak your lan - guage by and

word. So he tried to teach her, day by day, Ev - 'ry
by, For a girl can sure - ly un - der - stand When a

thing he longed to hear her say To ex - plain this lan - guage
wise in - struc - tor takes her hand If he whis - pers in her

new, Took her where I'm tak - ing you, To a most at - trac - tive place, With on - ly
ear, What he thinks she'd like to hear, She may not know what he says, But thinks he

room for two! In the shade of the droop - ing mul - ber - ry
is a dear In the shade of the droop - ing mul - ber - ry

tree, Learn - ing to spell L. O. V. E. And the
tree, Learn - ing to spell L. O. V. E. And the

first les - son ends with, "Do mar - ry me,"
first les - son ends with, "Do mar - ry me,"

Un - der the green mul - ber - ry tree.
Un - der the green mul - ber - ry tree

(ALAD.) Please pay at - ten - tion to all I men - tion
(VIO.) Such ed - u - ca - tion needs il - lus - tra - tion

(VIO.) I'll at - ten - tive be 'neath the mul - ber - ry
(ALAD.) One to ed - u - cate She'd e - lu - ci - date

If you'd suc - ceed, you first must learn to say "I love you"
What shall I do when I have learned to say "I love you"

Learn my A B C
I will il - lus - trate

mf *cresc.* *f* *dim.*

p *subito* *p* *mf* *cresc.* *f* *dim.*

(VIO.) I'll pay at - ten - tion to all you men - tion
 (ALAD.) To in - ter - est your speech should have ges - ture

(ALAD.) Try your ve - ry best I will do the rest
 (VIO.) In this les - son new Tell me what to do

VIOLET *mf* *cresc.* *f* *mf*
 I will do my ve - ry best to say "I love but

ALAD *mf* *cresc.* *f*
 You must do as I do when you say "I love but

VIOLET *mf* *f* BOTH.
 you" "I love but you." In the

ALAD *f* BOTH.
 you" "I love but you." In the

VIOLET shade of the droop - ing mul - ber - ry tree. Learn - ing to

ALAD shade of the droop - ing mul - ber - ry tree, Learn - ing to

VIOLET spell L. O. V. E. And the first les - son ends with

ALAD spell L. O. V. E. And the first les - son ends with

VIOLET "Do mar - ry me" Un - der the green mul - ber - ry tree. tree.

ALAD "Do mar - ry me" Un - der the green mul - ber - ry tree. tree.

No. 9

DUET. (Montgomery, Stone and Chorus.)

"RAGTIME TEMPLE BELLS"

Words by
JAMES O'DEA.

Music by
IVAN CARYLL.

Moderato.

Bells. *ff*

Piano. *ff*

BELLS.

MONTGOMERY and STONE.

1. On a great big Yan - kee man - o'-war, Was a great big Yan - kee
2. When a Chin - ese boy in Old Pe - kin Goes to pu - ri - fy him -

mf

MONT.
&
STO.

black Jack Tar, On the coast of Chi - na one fine day, Cut his
- self from sin, He walks a - long with step de - mure, "Vel - ly

MONT.
&
STO.

sticks, and ran a - way. Got a job the ve - ry first
good boy to be - sure, When the bells ring out, that

MONT.
&
STO.

day a - shore In a hea - then tem - ple, as ja - ni - tor, His
hea then knave, He "just can't make his feet be - have" His

MONT.
&
STO.

boss was a joss (his ship - mate tells) Who sent him to ring the
san - dals grow so queer and hot They start him do - ing the

ONT. & STG.
 tem - ple bells, and ev' - ry time he rang the chime, He'd
 Turk - ey trot, So ev' - ry Sun - day school pa - rade A -

ELL.
 -

ONT. & STG.
 shud - der, and he'd wince So he tuned the bells in rag - time, They've been
 - long the Pe - kin way, Looks some-thing like a pic - ture Of a

ELL.
 -

ONT. & STG.
 that way ev - er since! } Boom -
 New York ca - ba - ret! }

ELL.
 -

MONT. & STO. *3*
-boom! Bing-e - ty - bing in the morn - ing sun, Boom-boom! Bung - e - ty bung, When the

BELLS.

MONT. & STO. *mf*
day is done. No-thing could be sweet-er than the syn-co - pa - ted me - tre

BELLS.

MONT. & STO. *f*
Of those — sweet bells, Boom — boom! Ring - e - ty - bing, When the

BELLS.

MONT. & STO. *mf*
 day is fair, Boom- boom! Bung - e - ty - bung, all the town is there Ev'-ry

BELLS

MONT. & STO. *cres - cen - do*
 chink goes just as dip - py As a coon from Mis - si - si - pi

BELLS

MONT. & STO. *mf p*
 Oh ring — them bells, Don't you hear the chim - ing,

BELLS

MONT. & STO. *f p mf*
 Lov-ey-dov-ey rhym-ing, Jin - go jang-a - ling!

BELLS

M. & S. *cresc.* *ff*
 Tan - go tang - a - ling Tang - a - ling! Boom -

CHO. *ff*
 Tang - a - ling! Tang - a - ling! Boom -

BELLS. *ff*
 Tang - a - ling! Tang - a - ling! Boom -

cresc. *ff*

M. & S. *ff*
 -boom! Bing-e-ty-bing, in the morn-ing sun, Boom - boom! Bung-e-ty bung, When the day is done,

CHO. *ff*
 Ah
 -boom! Bing-e-ty-bing, in the morn-ing sun, Boom - boom! Bung-e-ty bung, When the day is done,

BELLS. *ff*
 -boom! Bing-e-ty-bing, in the morn-ing sun, Boom - boom! Bung-e-ty bung, When the day is done,

ff

CHO. *f* No - thing could be sweet - er than the *cre - scen - do* syn - co - pat - ed me - tre *f* Of those -

f No - thing could be sweet - er than the *cre - scen - do* syn - co - pat - ed me - tre *f* Of those -

f No - thing could be sweet - er than the *cre - scen - do* syn - co - pat - ed me - tre *f* Of those -

BELLS. *f* *cre - scen - do*

CHO. *ff* — sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -

ff — sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -

ff — sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -

BELLS. *ff*

CHO. -boom! bung-e - ty-bung, All the town is there. Ev-'ry chink goes just as dip-py As a

-boom! bung-e - ty-bung, All the town is there. Ev-'ry chink goes just as dip-py As a

-boom! bung-e - ty-bung, All the town is there. Ev-'ry chink goes just as dip-py As a

BELLS.

CHO. *cre - scen - do*
coon from Mis - si - sip - pi! Oh ring — them bells, Don't you

cre - scen - do
coon from Mis - si - sip - pi! Oh ring — them bells, Don't you

cre - scen - do
coon from Mis - si - sip - pi! Oh ring — them bells, Don't you

hear them chim - ing, Lo - vey - do - vey rhym - ing,

CHO. hear them chim - ing, Lo - vey - do - vey rhym - ing,

BELLS

Jin - go, jang - a - ling, Tan - go tang - a - ling, Tang - a - ling, Tang - a - ling! Boom -

CHO. Jin - go, jang - a - ling, Tan - go tang - a - ling, Tang - a - ling, Tang - a - ling! Boom -

BELLS

Jin - go, jang - a - ling, Tan - go tang - a - ling, Tang - a - ling, Tang - a - ling! Boom -

ff

CHO. -boom! bing-e-ty-bing, in the morn-ing sun, Boom-boom! Bung-e-ty-bung, When the

-boom! bing-e-ty-bing, in the morn-ing sun, Boom-boom! Bung-e-ty-bung, When the

-boom! bing-e-ty-bing, in the morn-ing sun, Boom-boom! Bung-e-ty-bung, When the

BELLS.

CHO. *fff* day is done Rag-time! Rag-time! Rag-time tem-ple bells.

day is done *fff* Rag-time! Rag-time! Rag-time tem-ple bells.

day is done *fff* Rag-time! Rag-time! Rag-time tem-ple bells.

BELLS.

Nº10

FINALE — ACT I.

Words by
ANNE CALDWELL

Music by
IVAN CARYLL.

Allegro. ♩ = 144.

Piano. *ff*

BOND.

Where is my daugh-ter, pray, Tell me with-out de-lay An-swer me truth-ful-ly,

WIDOW T.

BOND. with-out dis-guise. Why do you seek her here, Think you I'd keep her here,

WID. BOND.

Ask me no ques - tions I'll tell you no lies. My girl was seen with that

BOND.

ras - cal - ly vag - a - bond, Known as A - lad - din, and she must be found.

WIDOW T.

WID. Search will re - veal there is naught to con - ceal, So go just as far as you like, look a - round.

Recit.

BOND

Moderato. (♩=96.)

I was right at - ter all! My gal - lant for - eign

colla voce. *mf* *p*

BOND
gen - tle - man you're bold e - nough, up - on my

ALADDIN.
con espress.

BOND
life. I love your child with all my heart, I

with passion. *f*

ALAD.
love your child with all my heart, And want her for my

rit. *mf*

VIOLET. $\text{♩} = 108.$

ALAD. wife. Oh fa-ther, dear fa-ther, I love A-lad-din too, Oh, my
spoken.

TENOR His wife!

BASS. *spoken.* His wife!

rit. *a tempo.* $\text{♩} = 108.$ *mf*

VIO. dear pa-pa, do not go too far If dri-ven, I pro-mise to

mf

VIO. do as oth-ers do, In A-me-ri-ca, In A me-ri-ca, I'll

VIO.  run a - way from you! Oh fa - ther, dear fa - ther, I

ALAD.  Oh fa - ther, dear fa - ther, I



VIO.  love A - lad-din too, Oh, my dear pa - pa, do not go too far If

ALAD.  love sweet Vio-let too, Oh, my dear pa - pa, do not go too far If



VIO.  dri-ven, I pro-mise to do as oth-ers do, In A - me - ri - ca,

ALAD.  dri-ven, I pro-mise to do as oth-ers do, In A -



VIO. 

I'll run a - way from you!

ALAD. 

- me - ri - ca Well run a - way from you!



BOND. 

Allegro. (♩. = 138)


Come a -



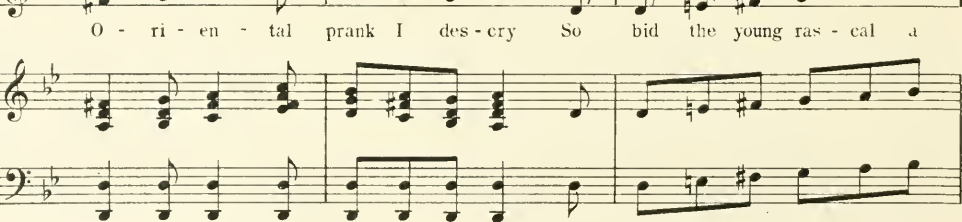
BOND. 

- way, — Come a - way, — you're hyp - no - tized, or mes - mer - ized Some



BOND. 

O - ri - en - tal prank I des - cry So bid the young ras - cal a



BOND. *has - ty good bye!*

TENOR *ff* *A - lad - din! A - lad - din! A -*

BASS. *ff* *A - lad - din! A - lad - din! A -*

ff *mf.* *sfz* *sfz*

TENOR *-lad-din! Good - bye!*

BASS. *-lad-din! Good - bye!*

ff a tempo. *dim.* *f*

mf *dim.* *dim.* *pp*

Recit.

ALAD. *Recit.*

She's gone, my dream is ov - er, To see her was to love her, He'll

Recit.

(♩ = 96)

dim. p

ALAD. *accel.*

take her back a - cross the sea, 'Tis all our curs-ed pov - er - ty,

Moderato bien chanti.

accel. mf cresc. ff dim.

ALAD. *WIDOW T. ALADDIN. WIDOW T.*

pov - er - ty, Hard luck, hard luck, Pov - er - ty! Hard luck, hard luck,

mf p mf

Moderato.

WID. *Moderato.*

I wish some friend would come to

f p

(Rubbing the lamp as she says this, having taken it up absently in her wish)

WID.

help us in our hum-ble home.

mf *cresc.* *f*

ff marcato *p* *ff*

CHIN & CHIN *Alléretto moderato. (♩=100.)*

What do you wish? What shall we do? We can work an-y sort of a

p *leggiero* *p*

CHIN
&
CHIN

scheme for you, What will you have? Speak out, be quick! We're the

CHIN
&
CHIN

boys! we're the boys, who can turn the trick! What do you wish? What shall we

cresc. *p*

8

CHIN
&
CHIN

do? We can work an - y sort of a scheme for you, What will you

cresc.

CHIN
&
CHIN

have? Speak out, be quick! We're the boys, we're the boys who can

mf

CHIN
&
CHIN

turn the trick! What do you wish? What will you do? We can

ALADDIN.

What shall I wish? What shall I do? Can you

WIDOW T

What shall I wish? What shall I do? Can you

mf

CHIN
&
CHIN

ALAD

WID

work an - y sort of a scheme for you.

CHIN
&
CHIN

ALAD

WID

What will you have? Speak out, be quick! We're the

CHIN
&
CHIN

ALAD

WID

boys, we're the boys who can turn the trick! What shall I

cresc. *ff*

CHIN & CHIN
What do you wish? What will you do? We can

ALAD.
wish? What shall I do? Can you

WID.
wish? What shall I do? Can you

CHIN & CHIN
work an - y sort of a scheme for you? What will you have?

ALAD.
work an - y sort of a scheme, can you? What shall I have? But tell me

WID.
work an - y sort of a scheme, can you? What shall I have? But tell me

cresc.

CHIN & CHIN
Speak out, be quick! We're the boys, we're the boys who can turn the trick!

ALAD.
quick! You're the boys, you're the boys who can turn the trick!

WID.
quick! You're the boys, you're the boys who can turn the trick!

Allegro moderato. (♩=132.)

ALADDIN.

You may be trick - y as can be, But

ALAD

tricks will not en - a - ble me To win the girl for

ALAD

whom I care - I must be mul - ti - Mil - lion - aire!

Spoken. (Too easy,) *Spoken.* (Just as well a multi-billionaire) *Sung.* Just wish!

CHIN & CHIN

wish! wish! (Thy hand Aladdin, the lamp!" He wishes)

(Crash in orchestra.) Goddess appears.

GODDESS MUSIC.
Moderato.

GODDESS. (Spoken)
A - gain you call me,

What is your de - sire? ALADDIN.
"Wealth! tremendous wealth! Gold!

sil - ver, jewels, I want them all!" GODDESS.
They are yours!

Big crash in Orchestra, lights flash, gold and silver streams begin to pour out of the walls; Jack & Robbie get baskets to catch the money - At the crash in Orchestra the Chorus enter, rushing on they see the gold.

Allegro.

First system of piano accompaniment. The right hand features a rapid sixteenth-note arpeggiated pattern. The left hand plays a steady bass line with chords. A fortissimo (*ff*) dynamic marking is present in the left hand.

Second system of piano accompaniment, continuing the arpeggiated texture in the right hand and the bass line in the left hand.

Third system of piano accompaniment, concluding the section with a final chord in the right hand.

SOPRANO.

Gold!

Gold!

Gold!

We've

TENOR.

Gold!

Gold!

Gold!

We've

BASS

Gold!

Gold!

Gold!

We've

CHO.

Fourth system of the score, featuring vocal parts and piano accompaniment. The vocal parts (Soprano, Tenor, Bass) sing the lyrics "Gold! Gold! Gold! We've". The piano accompaniment continues with a dense texture of chords and moving lines. The word "CHO." is written to the left of the vocal staves.

heard of rain - ing "Cats and dogs" And some - times "pitch - forks" top, — But

CHO. heard of rain - ing "Cats and dogs" And some - times "pitch - forks" too, — But

heard of rain - ing "Cats and dogs" And some - times "pitch - forks" too, — But

The first system of the musical score is in G major (one sharp). It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "heard of rain - ing 'Cats and dogs' And some - times 'pitch - forks' top, — But". The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

gold and sil - ver ca - ta-racts are pos - i - tive - ly new. — A -

CHO. gold and sil - ver ca - ta-racts are pos - i - tive - ly new. — A -

gold and sil - ver ca - ta-racts are pos - i - tive - ly new. — A -

The second system continues the vocal parts and piano accompaniment. The lyrics are: "gold and sil - ver ca - ta-racts are pos - i - tive - ly new. — A -". The piano part continues with the same eighth-note accompaniment pattern.

-lad - din's luck has turned for fair, Such for - tune ne'er was told. Now

CHO. -lad - din's luck - has turned for fair, Such for - tune ne'er was told. Now

-lad - din's luck has turned for fair, Such for - tune ne'er was told. Now

The third system concludes the vocal parts and piano accompaniment. The lyrics are: "-lad - din's luck has turned for fair, Such for - tune ne'er was told. Now". The piano part concludes with a final chord in the right hand and a sustained bass note in the left hand.

CHO. he can bathe in glitt - 'ring showers of gold, gold, gold! — We've

he can bathe in glitt - 'ring showers of gold, gold, gold! — We've

he can bathe in glitt - 'ring showers of gold, gold, gold! — We've

CHO. heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But

heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But

heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But

CHO. gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -

gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -

gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -

CHO.

-lad - din's luck has turned for fair- such for - tune ne'er was told, how
 -lad - din's luck has turned for fair- such for - tune ne'er was told, how
 -lad - din's luck has turned for fair- such for - tune ne'er was told, how

CHO.

he can bathe in glitt-'ring showers of gold, gold, gold!
 he can bathe in glitt-'ring showers of gold, gold, gold!
 he can bathe in glitt-'ring showers of gold, gold, gold!

Spoken.

CHIN "Well, you've got the gold cure!" CHIN "Is there any other little thing you care for?"

(ALLADIN) "Violet! I want her for my wife" CHIN "Luck like this, and he wants a wife!"

CHINI

"Well he's got enough to pay alimony, now!

♩ = 100.

GODDESS.

Far

GOD.

more than gold is love sub - lime, And Vi - o - let loves you a - lone, So

cresc.

GOD.

set the wed - ding bells a - chime, and claim her for your

GOD.

own!

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

CHO.

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

CHO. - dong, those hap-py wed-ding bells! Ding - dong, ding - dong, ding - dong.

- dong, those hap-py wed-ding bells! Ding - dong, ding - dong, ding - dong.

- dong, those hap-py wed-ding bells! Ding - dong, ding - dong, ding - dong.

ff

CHIN HOP-HI and CHIN HOP-LO

Bing - boom! Bing - e - ty bing, in the morn - ing sun, Bing -

BELLS.

CHIN & CHIN boom! Bing - e - ty bung, when the day is done Noth - ing could be sweet - er Than the

Bells

mf

mf

CHIN & CHIN *crescendo.*
 syn-co-pat-ed me-tre of those sweet bells Bing-boom! bing-e-ty bing! When the

Bells

eres - cen - do. *mf* *f*

CHIN & CHIN *mf*
 day is fair, Bung-boom! bung-e-ty-bung, All the town is there Ev-ry

Bells.

CHIN & CHIN *cresc.*
 chink goes just as dip-py As a coon from Mis-si-si-pi,

mf

CHIN & CHIN *mf*
 O ring — them bells, Don't you hear them chim-ing,

p

CHIN & CHIN

Lov - ey - dov - ey rhym - ing,

Bells.

CHIN & CHIN

Jin - go jang a - ling Tan - go tang - a - ling Tang - a - ling!

Tang - a - ling!

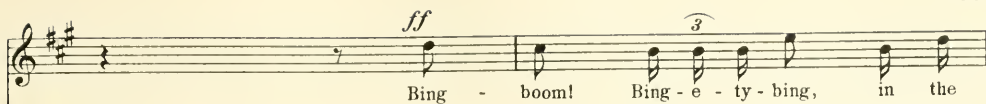
CHO.

Tang - a - ling!

Tang - a - ling!

Bells.

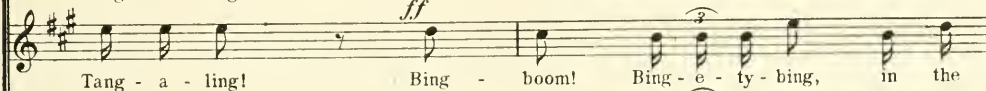
mf *cresc.* *f*

CHIN
&
CHIN

Tang - a - ling!

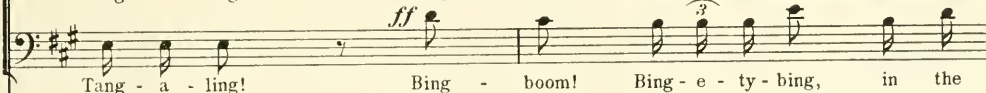
Ah!

CHO.

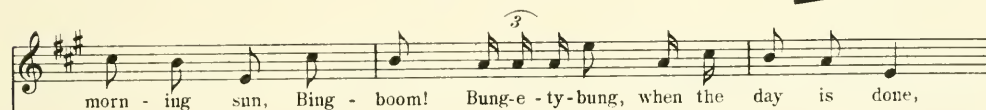


Tang - a - ling!

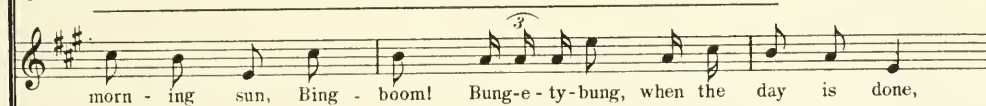
BELLS.



Tang - a - ling!

CHIN
&
CHIN

CHO.



morn - ing sun, Bing - boom! Bung - e - ty - bung, when the day is done,

BELLS.



CHIN
&
CHIN

CHO.

BELLS.

CHO.

BELLS.

Musical score for a piece titled "Rag-time! Rag-time! Rag-time temple bells! Bing-boom! Bing-e-ty-bing in the morn-ing sun, Bing-boom! bung-e-ty-bung, when the". The score is written for four parts: CHIN & CHIN, CHO., BELLS., and a Piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into two systems. The first system contains the first four measures of music. The second system contains the remaining measures, including the vocal lines with lyrics and the piano accompaniment. The lyrics are: "Rag-time! Rag-time! Rag-time temple bells! Bing-boom! Bing-e-ty-bing in the morn-ing sun, Bing-boom! bung-e-ty-bung, when the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with triplets marked in the second system. The vocal lines for CHIN & CHIN, CHO., and BELLS. are written in a simple, rhythmic style, with the CHO. and BELLS. parts featuring triplets. The lyrics are written below the vocal lines.

Rag-time! Rag-time! Rag-time temple bells! Bing-boom! Bing-e-ty-bing in the morn-ing sun, Bing-boom! bung-e-ty-bung, when the

CHO. *f* day is done, No-thing could be sweet-er than the *cresc.* syn-co-pa-ted me-tre

f day is done, No-thing could be sweet-er than the *cresc.* syn-co-pa-ted me-tre

f day is done, No-thing could be sweet-er than the *cresc.* syn-co-pa-ted me-tre

BELLS.

f *cresc.* cen-do

CHO. *f* Of those — sweet bells *ff* Bing - boom! bing-e - ty-bing when the

f Of those — sweet bells *ff* Bing - boom! bing-e - ty-bing when the

f Of those — sweet bells *ff* Bing - boom! bing-e - ty-bing when the

BELLS.

f *ff*

Oh ring — them bells, Don't you hear them chim-ing,

CHO. Oh ring — them bells, Don't you hear them chim-ing,

BELLS. Oh ring — them bells, Don't you hear them chim-ing,

Lo - vey - do - vey rhym - ing, Jin - go jang - a - lang

CHO. Lo - vey - do - vey rhym - ing, Jin - go jang - a - lang

BELLS. Lo - vey - do - vey rhym - ing, Jin - go jang - a - lang

f *ff* *ff*

ff

Tan - go jang - a - ling Tang - a - ling! Tang - a - ling! Bing -

CHO. *ff*

Tan - go jang - a - ling Tang - a - ling! Tang - a - ling! Bing -

ff

Tan - go jang - a - ling Tang - a - ling! Tang - a - ling! Bing -

BELLS.

ff

- boom! bing-e - ty-bing, in the morn - ing sun, Bing - boom! bung-e - ty-bung, when the

CHO. *ff*

- boom! bing-e - ty-bing, in the morn - ing sun, Bing - boom! bung-e - ty-bung, when the

ff

- boom! bing-e - ty-bing, in the morn - ing sun, Bing - boom! bung-e - ty-bung, when the

BELLS.

ff

CHO. *fff*
 day is done. Rag-time! Rag-time! Rag-time tem-ple
 day is done. Rag-time! Rag-time! Rag-time tem-ple
 day is done. Rag-time! Rag-time! Rag-time tem-ple

BELLS.

CHO. bells. _____
 bells. _____
 bells. _____

fff

ffz

Ballet Divertissement
Will O' the Wisp
 (Silver Ray with Ballet)

Nº 11

Music by
IVAN CARYLL

Maestoso

ff f dim. p

Sra.

pp

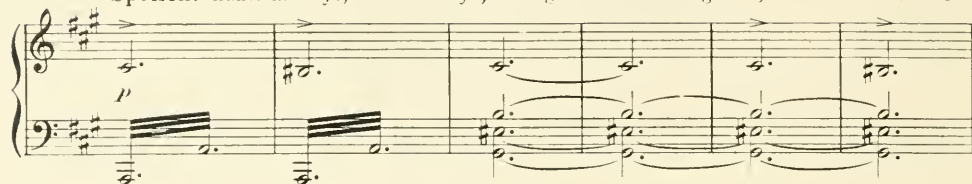
Sra.

p p

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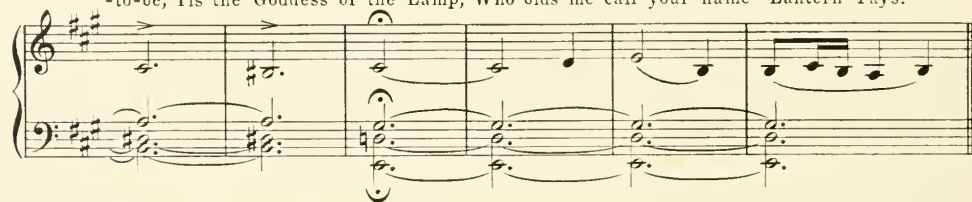
Spoken: Lanterns Fays, lanterns Fays, Through the shadows gather, As the moth of mid-



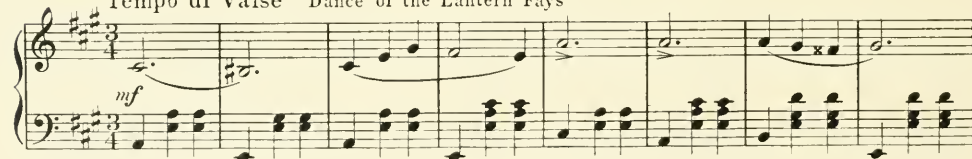
-night seeks the ever-living flame. Weave your spells enchantly, 'Round the charming Bride-



-to-be, 'Tis the Goddess of the Lamp, Who bids me call your name Lantern Fays.



Tempo di Valse "Dance of the Lantern Fays"







This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system features a melody in the right hand with eighth notes and a bass line with quarter notes. Dynamics include *p* (piano).

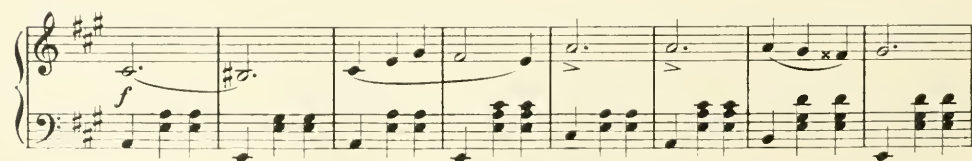
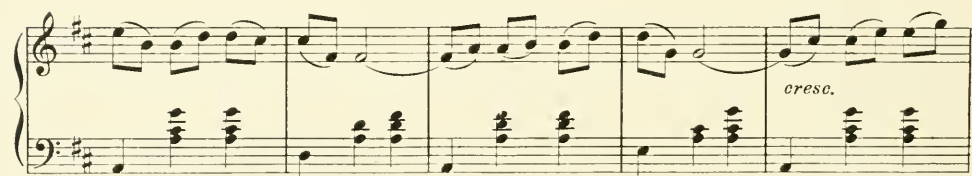
The second system shows a more complex texture with sixteenth notes in the right hand and quarter notes in the bass. Dynamics include *pp* (pianissimo) and *p*.

The third system continues the melodic development in the right hand, with the bass line providing harmonic support. Dynamics include *pp*, *p*, and *mf* (mezzo-forte).

The fourth system features a more active right hand with eighth notes and a bass line with chords. Dynamics include *mf*.

The fifth system includes a *rit.* (ritardando) marking over the right hand, which then transitions to a *mf* section.

The sixth system concludes with a *cresc.* (crescendo) marking, leading to a *f* (forte) section.







This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is two sharps (F# and C#), and the time signature is 4/4.

The first system shows a melody in the treble staff and a bass line in the bass staff. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte).

The second system continues the melody and bass line. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano).

The third system continues the melody and bass line. Dynamics include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo).

The fourth system features a more complex texture with multiple voices. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), and *mf* (mezzo-forte).

The fifth system continues the complex texture. Dynamics include *p* (piano), *pp* (pianissimo), *dim.* (diminuendo), and *pp* (pianissimo).

The sixth system concludes the piece. Dynamics include *dim.* (diminuendo), *ppp* (pianississimo), *cresc.* (crescendo), and *ff* (fortissimo).

Wedding Gifts of Silver

(Chorus)

No 12

Words by
ANNE CALDWELL

Music by
IVAN CARYLL

Moderato M. M. ♩ 126



SOPRANO

Wed - ding gifts of sil - ver, and wed - ding gifts of gold,

TENOR

Wed - ding gifts of sil - ver, and wed - ding gifts of gold,

BASS



S. E-mer-ald and ru-by, are spark-ling side by side, Tor-toise shell and

T. E-mer-ald and ru-by, are spark-ling side by side, Tor-toise shell and

B.

S. iv-'ry with am-e-thyst and pearl, Cloi-son-né, to charm the

T. iv-'ry with am-e-thyst and pearl, Cloi-son-né, to charm the

B.

S. pret - ty for - eign bride, Cloi - son - né, to charm the pretty for - eign bride.

T. pret - ty for - eign bride, Cloi - son - né, to charm the pretty for - eign bride.

B.

Four Blossom Girls

Piu mosso M.M. ♩ 132

A brace-let!

mf

A fan!

Sat - su - ma, with the roy - al

mf

f

mf

stamp, A neck-lace!

S. A lamp!

T. A lamp!

B. A lamp!

cresc *ff* *ff rall* *ff* *ff*

A GUEST (tenor)

Heres a queer, old, rusty, dust-y lamp!

S. What a queer, old, rusty, dust-y lamp!

T.

B.

misterioso *mf* *cresc* *f* *cresc*

GUEST (*Spoken.*) I wonder what this is and who sent it?(*He rubs the lamp*)

Piu mosso M. M. ♩ 152

N. B. (Goddess appears.) Violin Solo

ff mf f mf

Andante Andante f p

Andante f p

Tempo di Valse mf GODDESS You

G. *mf*

sum - moned me, and I am here, Not from the

G.

sea, or the sap - phire sky, You gave the sig - nal,

G. *f*

I ap - pear, The god - dess of the lamp am I.

f We

T. We

B. We

cresc

S. *cresc* *ff* *rit*
gave the sig - nal, she ap - pears, A god - dess come to

T.

B.

f *cresc* *ff* *rit*

Moderato M.M. ♩ 116 (GODDESS) *rit*
Near mortals, quite un-seen I ho-ver to bring to- geth-er maid and

S. earth! —

T.

B.

Moderato M.M. ♩ 116 *dim* *p meno mosso* *rit*
rit

No 12 A
Words by
ANNE CALDWELL

Song: (Goddess) and Chorus

The Grey Dove

Music by
IVAN CARYLL

127

Andantino M.M. ♩ 69

G. *lov - er.* 1. On a bough sat a
2. Lit - tle Dove was a

mf *p*

G. fluf - fy lit - tle dove, Love - ly, and lone - ly, and grey;
ve - ry sad eo-quette, Let him ap - pear quite un - heard,

G. So de-mure, that a pig-eon, high a - bove, Spreads his wings, and flew her
On the bough, Pig-eon might be wait-ing yet, But their way came a new

p

G. way.
bird. She could see, with her eun - ning lit - tle eye,
Green and gold shone her plum-age in the sun,

cresc *mf*

G. *cresc* *f rall* *mf a tempo*

But she just cocked her head, As he perched on a
Near to Pi - geon she swayed, Lit - tle Dove quick - ly

cresc *f rall* *mf a tempo*

G. *rit* *Tempo di Valse*

sway-ing branch near by, And in pi - geon En - glish said. _____
flew a - cross to him, Cud-dled close, and soft - ly said. _____

dim *p* *mf*

G. *mf*

Fly with me to Dove - land, You'll
Fly with me to Dove - land, You'll

mf

G.

find it is love - land; There we may bill and eoo,
find it is love - land; There we may bill and eoo,

cresc *f*

G. Love-ing doves do Doves that are true, I'll build you a
Love-ing doves do Doves that are true, You'll build me a

dim *mf*

nest, dear, Then, close to your breast, dear, Show you how
nest, dear, Then, close to my breast, dear, Show me how

G. *crese* *f* *d.*
much I love my lit - tle shy, grey, dove, —
much you love your lit - tle shy, grey, dove, —

crese *f* \oplus 2nd time only

dove

mf

S. Fly with me to Dove - land, You'll find it is love - land;
Fly with me to Dove - land, You'll find it is love - land;

mf

T. Fly with me to Dove - land, You'll find it is love - land;
Fly with me to Dove - land, You'll find it is love - land;

mf

B. Fly with me to Dove - land, You'll find it is love - land;
Fly with me to Dove - land, You'll find it is love - land;

cresc *f* *dim*

S. There we may bill and coo, Lov-ing doves do Doves that are true. —
There we may bill and coo, Lov-ing doves do Doves that are true. —

cresc *f* *dim*

T. There we may bill and coo, Lov-ing doves do Doves that are true. —
There we may bill and coo, Lov-ing doves do Doves that are true. —

cresc *f* *dim*

B. There we may bill and coo, Lov-ing doves do Doves that are true. —
There we may bill and coo, Lov-ing doves do Doves that are true. —

mf

S. I'll build you a nest, dear, Then, close to your breast, dear,
You'll build me a nest, dear, Then, close to my breast, dear,

mf

T. I'll build you a nest, dear, Then, close to your breast, dear,
You'll build me a nest, dear, Then, close to my breast, dear,

mf

B. I'll build you a nest, dear, Then, close to your breast, dear,
You'll build me a nest, dear, Then, close to my breast, dear,

cresc *f* *ff*

S. Show you how much I love my lit-tle shy, grey, dove. —
Show me how much you love your lit-tle shy, grey, dove. —

cresc *f* *ff*

T. Show you how much I love my lit-tle shy, grey, dove. —
Show me how much you love your lit-tle shy, grey, dove. —

cresc *f* *ff*

B. Show you how much I love my lit-tle shy, grey, dove. —
Show me how much you love your lit-tle shy, grey, dove. —

DUET. (Aladdin, Violet and Chorus.)

"LOVE MOON"


Words by
ANNE CALDWELL.Music by
IVAN CARYLL

Tempo di Valse.

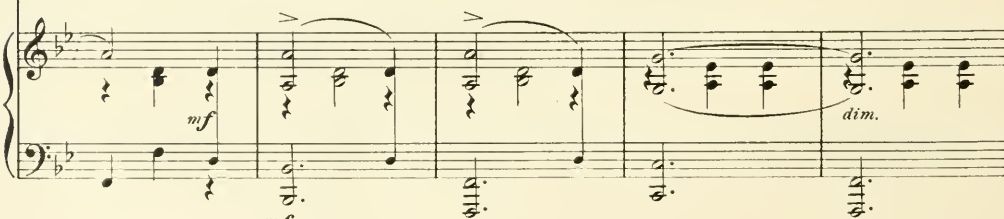
Voice. 

Piano. 

(ALADDIN.) 1. Through the long night I dream _____
(VIOLET.) 2. While the mu - sic di - vine _____



_____ of you, of you, my own. _____
_____ plays on, the hour grows late. _____



mf

Waltz - ing ev - er we seem, _____ Just you and I a -
 When your lips rest on mine, _____ How can I "hes i -

p *mf*

mf

- lone. _____ While I look in your eyes, _____ as
 - tate?" _____ Faint with per - fume, the rose, _____ sighs

dim. *p* *mf*

cresc. *f*

breast to breast we sway, _____ Soon far up in the
 out her heart, in vain, _____ Ro - ses, moon - light and

cresc. *f*

rit. e dim. *p a tempo* *rit.*

blue, will rise the young moon of May. _____
 love, who knows, shall we meet a - - gain? _____

rit. e dim. *p a tempo* *rit.*

mf a tempo *cresc.* *f*

Love moon, shy moon, moon of the world's de -
 Love moon, shy moon, moon of the world's de -

p a tempo *cresc.* *mf*

dim. *mf* *cresc.*

sire, _____ Your pale light, through dream - night,
 sire, _____ Your pale light, through dream - night,

dim. *p* *cresc.*

f *dim.* *mf*

Sets ev'-ry heart a - fire _____ Love calls,
 Sets ev'-ry heart a - fire _____ Love calls,

mf *dim.* *p*

cresc. *f*

night falls, Let it not pass too soon! _____
 night falls, Let it not pass too soon! _____

cresc. *mf* *cresc.*

f *rit.* *a tempo*

Waltz - ing with my dear - est, un - der the shy,
 Waltz - ing with my dear - est, un - der the shy,

f *rit.* *dim.* *mf a tempo*

mf

1. 2.

shy moon. moon.

mf

CHORUS.

mf *cresc.* *f*

Love moon, shy moon, moon of the world's de -

mf *cresc.* *f*

CHO. *dim.* *cresc.*

- sire. Your pale light, to dream - night,

dim. *mf* *cresc.*

CHO. *f* Sets ev'-ry heart a - fire, *dim.* Love *mf* calls,

CHO. *cresc.* night falls, *f* Let it not pass too soon! *cresc.* Waltz - ing *ff*

CHO. *rit.* with my dear - est, un - der the shy, *f* shy — moon. *cresc.*

CHO. *rit.* with my dear - est, un - der the shy, *f* shy moon. *cresc.*

with my dear - est, un - der the sky, shy moon. *rit. e dim.* *f* *cresc.* *ff* *ff*

INCIDENTAL MUSIC.

Nº 14Music by
IVAN CARYLL.

Allegro. (♩ = 152.)

Piano.

mf

mf

cresc.

f *cresc.*

ff *fff*

Allegretto. $\text{♩} = 108.$

The musical score consists of six systems of grand staves (treble and bass clef). The first system begins with a treble clef and a key signature of two sharps (F# and C#), while the bass clef has a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The first system includes a double bar line and a change to a key signature of two flats (Bb and Eb) for the second system. The second system continues with the same key signature. The third system also continues with the same key signature. The fourth system includes a 'dim.' (diminuendo) marking in the treble and a 'mf' (mezzo-forte) marking in the bass. The fifth system includes a 'cresc.' (crescendo) marking in the bass. The sixth system concludes the piece with a final cadence. The notation includes various articulations such as accents, slurs, and a triplet in the fourth system.

This page of musical notation is for a piano piece, consisting of six systems of staves. Each system contains a treble staff and a bass staff, both in a key signature of one flat (B-flat). The notation includes various musical elements such as chords, arpeggios, and dynamics. The first system shows a simple harmonic structure with eighth and quarter notes. The second system introduces more complex chordal textures with some beamed sixteenth notes. The third system features a more active bass line with eighth notes and some dynamic markings like *f* and *z*. The fourth system is characterized by dense, rapid chordal patterns in the treble staff, often beamed together, while the bass staff continues with a steady eighth-note accompaniment. The fifth system maintains this dense texture with further dynamic markings like *z* and *f*. The sixth system concludes the piece with a final cadence, marked by a double bar line and a repeat sign.

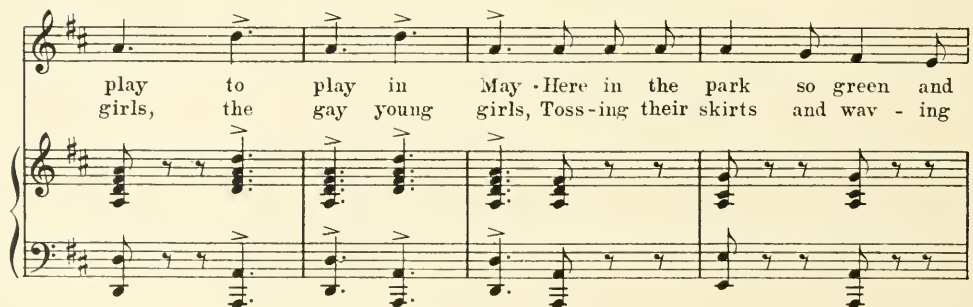
The Strollers

No 15

Words by
ANNE CALDWELL

Music by
IVAN CARYLL

Allegro brillante



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SOLO

gay curls We are the nur - ses de - bo
We are the coup - les, hand in

SOP. *ff*
Here in the Park so green and gay
Toss - ing their skirts and wav - ing curls,

TEN. *ff*
Here in the Park so green and gay
Toss - ing their skirts and wav - ing curls,

BASS *ff*

aire So young, so fair Who for the chil - dren fond - ly
hand, All hand in hand, Com - ing to lis - ten to the

care
band, *ff* We are the art-ists, you may
We are the lad-ies, out to

ff Who for the chil-dren fond-ly care,
Com-ing to lis-ten to the band,

ff Who for the chil-dren fond-ly care,
Com-ing to lis-ten to the band,

ff *mf*

see, the fu-ture Fu-tur-ists are we, We do our sketch-ing in the
win, in stays and lace and crin-o-lin, Queer lit-tle hats that quaint-ly

park,
look,

f We are the stu-dents and to
We are the mac-ear-o-nis

ff Sketch-ing the nurse-maids af-ter dark,
Just like a "God-ey's La-dy's Book,"

ff Sketch-ing the nurse-maids af-ter dark,
Just like a "God-ey's La-dy's Book,"

ff

ff *f*

prove we con-ju-gate the verb "to love" Here are the girls who do the
bold with hats of silk and canes of gold, We are the swells in fine ar-

same,
ray,

ff

Learn - ing to love is quite a game.
Proud of the belles of Yes - ter - day.

Learn ing to love is quite a game.
Proud of the belles of Yes - ter - day.

ff *ff*

REFRAIN

f SOLO

1-2 Young and old, shy and bold, Find our fun in the

Park - way, Through the light or the dark - way,

Here we are, Each a star, Bloom - ing lad - ies in

bloom - ers, Boys from 'Var - si - ty, rah, rah!

Young and old, Shy and bold, Find our fun in the Park-way,

Young and old, Shy and bold, Find our fun in the Park-way,

Through the light or the dark - way, Here we are,

Through the light or the dark - way, Here we are,

ff

Each a star, Bloom-ing lad-ies in bloom-ers, Boys from 'Var-si-ty,

Each a star, Bloom-ing lad-ies in bloom-ers, Boys from 'Var-si-ty,

1 2

rah, rah! rah, rah!

rah, rah! rah, rah!

DANCE

IN JANUARY, YOU MAY LOVE MARY

Words by
ANNE CALDWELL

Song: (Goddess) and Chorus

Music by
IVAN CARYLL

Allegro moderato

The piano introduction consists of two systems of music. The first system features a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a series of chords and single notes, marked with an *mf* dynamic. The bass clef staff provides a rhythmic accompaniment with eighth and sixteenth notes. The second system continues the musical theme with similar chordal textures and a steady bass line.

This system contains the vocal entry and the first line of the piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat. The lyrics are: "Each man who has a heart, in life will make a start / In win - ter through the snows, Lu - lu for skat - ing goes,". The piano accompaniment is in a bass clef, featuring a steady eighth-note bass line and chords in the right hand, marked with an *mf* dynamic.

This system contains the vocal entry and the second line of the piano accompaniment. The vocal line continues with the lyrics: "On the road _____ so straight and du - ti - ful, _____ / But a - las, _____ she can - not hunt or ride _____". The piano accompaniment continues with a steady bass line and chords, marked with a *cresc* (crescendo) dynamic.

But if your foot should slip, quick - ly you take a trip
So you are not to blame, if at the po - lo game,

mf

Down the prim - rose path so beau - ti - ful _____
Spor - ty Sal - lie nest - les by your side _____

cresc

Flow - ers, all fe - mi - nine, are bloom - ing a - round you, En -
But, when the rose and hon - ey - suck - le are twin - ing you

mf

ti - eing, in - vit - ing you, each a pros - pec - tive bride,
prom - ise a lit - tle girl that you'll be true for life,

And, till the one and on - ly real girl has found you, It
And when the love star in the spring night is shin - ing, With

seems a most dif - fi - cult thing to de - cide In Jan - u -
rap - ture, you cap - ture a dear lit - tle wife In Jan - u -

mf

ar - y you may love Ma - ry, While pret - ty
TENOR
In the New - Year Ma - ry is dear,
BASS

Nan - ey your fan - ey will cap - ture in May, But by No -

The first system of the musical score consists of three staves. The top staff is a vocal line in G-flat major (one flat) with a melody of eighth and quarter notes. The lyrics are "Nan - ey your fan - ey will cap - ture in May, But by No -". The bottom two staves are piano accompaniment, both of which are empty in this system.

cresc
f
mf

The piano accompaniment for the first system is shown on two staves. It begins with a series of chords in the right hand and a moving bass line in the left hand. Dynamics markings include *cresc* (crescendo), *f* (forte), and *mf* (mezzo-forte).

vem - ber you scarcee re - mem - ber That eith - er
you quite for - get you ev - er met,

The second system of the musical score continues with the vocal line and piano accompaniment. The lyrics are "vem - ber you scarcee re - mem - ber That eith - er" on the first line and "you quite for - get you ev - er met," on the second line. The piano accompaniment continues with chords and a bass line.

The piano accompaniment for the second system continues on two staves, featuring chords and a bass line that supports the vocal melody.

pear - ly, young gir - lie was your fi - an - cè; For in the

cresc *f* *mf*

Detailed description: This system contains the first four measures of a musical piece. The vocal line is in a soprano register, starting on a G4 and moving through various intervals. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Dynamic markings include *cresc*, *f*, and *mf*.

Spring - time, the wed - ding - ring time, you meet a

For in the Spring you buy a ring

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'Spring - time, the wed - ding - ring time, you meet a' and 'For in the Spring you buy a ring'. The piano accompaniment provides harmonic support with chords and a steady bass line. The key signature remains B-flat major.

new love, a true love, cre - a - ted for you; She is your

cresc *mf* 3

Detailed description: This system contains the first musical phrase. The vocal line is in a treble clef with a key signature of one flat (B-flat). It consists of four measures of music. The piano accompaniment is shown in two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part has a melodic line with some grace notes and a triplet in the final measure. The left-hand part provides a harmonic accompaniment. Dynamics include 'cresc' (crescendo) and 'mf' (mezzo-forte).

June girl, your hon - ey - moon girl, She is your

Then comes in June a hon - ey - moon,

cresc

Detailed description: This system contains the second musical phrase. It continues the vocal and piano parts from the first system. The vocal line has two parts: the first part corresponds to the lyrics 'June girl, your hon - ey - moon girl, She is your' and the second part to 'Then comes in June a hon - ey - moon,'. The piano accompaniment continues with similar harmonic support. A 'cresc' (crescendo) marking is present in the final measure of the piano part.

sun beam, the one "dream" who al-ways is true. In the New-

the one dream who al-ways is true In Jan - u - ar - y,

The first system of a musical score. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are "sun beam, the one 'dream' who al-ways is true. In the New-". The second staff is another vocal line in treble clef, with lyrics "the one dream who al-ways is true In Jan - u - ar - y,". The third staff is a piano accompaniment in bass clef. The music is in 4/4 time. The piano part features chords and moving lines in both hands, with some notes marked with accents.

year Ma - ry is dear while pret - ty Nan - cy your

you may love Ma - ry, while pret - ty Nan - cy your

The second system of the musical score. It also consists of three staves. The vocal lines continue with the lyrics "year Ma - ry is dear while pret - ty Nan - cy your" and "you may love Ma - ry, while pret - ty Nan - cy your". The piano accompaniment continues with chords and moving lines. The system ends with a final chord in the piano part.

fan-cy will cap-ture in May you quite for - get

fan-cy will cap-ture in May, But by No - vem - ber you scarce re -

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines are in a homophonic setting, with the lyrics written below the notes. The piano accompaniment features a steady bass line and chords in the right hand.

you ev - er met, that eith - er pear - ly, young gir - lie was your fi - an -

mem - ber that eith - er pear - ly, young gir - lie was your fi - an -

The second system of the musical score continues the vocal and piano parts. It also consists of three staves. The vocal lines continue with the same lyrics, and the piano accompaniment provides harmonic support. The notation includes various musical symbols such as notes, rests, and accidentals.

eeè; For in the Spring you buy a ring and meet a

eeè; For in the Spring - time, the wed - ding - ring time, you meet a

The first system of the musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a fermata over the first note, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

new love, a true love, cre - a - ted for you; Then comes in

new love, a true love, cre - a - ted for you; She is your June girl,

The second system of the musical score continues the vocal and piano parts. It also consists of three staves. The vocal line continues with the same melodic pattern, now including a fermata over the final note of the first phrase. The piano accompaniment continues with its established patterns, including a triplet of eighth notes in the right hand. The system concludes with a final chord and a fermata.

June a ho - ney - moon, She is your sun-beam, the one "dream" who
your ho - ney - moon girl, She is your sun-beam, the one "dream" who

The first system of the musical score. It consists of three staves: two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature has two flats (B-flat and E-flat). The vocal staves have lyrics. The piano accompaniment features chords and moving lines in both hands.

al-ways is true. true.
al-ways is true. true.

The second system of the musical score. It continues with the same three-staff format. The vocal staves have lyrics and repeat signs. The piano accompaniment includes dynamic markings: *fz* (forzando), *cresc* (crescendo), and *ff* (fortissimo). The system concludes with a repeat sign and a final *fz* marking.

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